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The work is very pretty and uncommon, and cleans perfectly, though I should not like the risk of washing it. The cream muslin, with faintly tinted leaves and flowers over it, is used also, and the silks match to a certain extent. I have seen one cloth worked in this style, with Appleton's crewels only in the four corners, and the foundation composed of pale coffee-colored muslin. I have seen cream spotted muslin tea cloths edged with lace, and the small silk 'pompons' at the corners; also the new flowered nainsook muslin with lace, one corner turned up with loops of colored ribbon, cosey to match over silk."

FOR an ornamental pair of bellows used for dusting china, the design is worked on satin or plush in outline with Japanese gold thread or colored silk. A good effect is produced by carrying out leaves and flowers in silk or filoselle, and by outlining or touching up the same with fine Japanese gold. The bellows are made of light wood or strong card-board, with sides of soft leather of a suitable color, and the embroidery is applied to them by means of tiny brass or nickel-headed nails.

A LESSON IN LETTERING.

AS our readers are aware, it is not our custom to transfer to our columns complimentary criticisms by our contemporaries. In quoting the following from that sterling English authority, *The Journal of Decorative Art*, our purpose is to do justice to Mr. C. M. Jenckes, the clever artist who designed the title page and the department headings of *THE ART AMATEUR*. These titles are considered by our transatlantic contemporary to be the perfection of ornamental lettering, and to emphasize its approval of them, the editor has reproduced them in a double supplement sheet of his magazine, duly crediting them to (we quote) "THE ART AMATEUR, a very useful and admirably managed American monthly, published in New York, the get-up and printing being quite equal, and so far as these headings and the type are concerned, very much superior to most of our English work. There is a sharpness and clearness of outline and richness of detail in all these examples which do great credit to both designer and printer. To the sign writer, the lithographer, and engraver, and numerous other art workmen, these two sheets will be a source of inspiration in the suggestion of designs and in the arrangement of letters and their embellishment with ornament."

The editor continues as follows: "It will be seen that the artistic talent employed in the designs is of the first order. We would draw particular attention to some few of the examples as showing a marked and pleasing departure from the usual methods of treating these subjects."

"In the first example ('Gallery and Studio') are given the tools with which the artist produces the picture and which furnish the gallery and studio, the palette, brushes, and mahl stick being used to give meaning, while at the same time forming a suitable object for the connecting word 'and.' . . .

"No. 5 is an admirable example of the best and most artistic arrangement of letters in relation to the subject of which it is the heading. Ceramics, sometimes spelt with a 'k,' is here clearly indicated by the design, each letter occupying the centre of an ordinary dinner plate, every one of which is ornamented with a different pattern, the background upon which they rest being composed of tiles. We think this example equal to anything we have seen, as it emphasizes the word by putting it upon the representation of the actual thing."

"No. 8 ('Decoration and Furniture') is a very good arrangement of a somewhat unreadable letter, highly ornamental, the scroll work not interfering with its readability. In No. 9 we have an example of a similar character to No. 5, in so far as the design is adapted to the subject. The letters forming the heading are placed on a background which no one can mistake for anything but ornamental needlework, being a kind of network with flowers embroidered upon it, and, although the letters are in a great measure of a needlework character, yet they are quite easily read. The white edge round the black letters effectually separates them from the needlework ground; without this white line they would not be nearly so distinct. No. 10 ('Art in Dress') is another beautiful example of the adaptation of means to the end, inasmuch as while the letters are quite readable and ornamental we cannot mistake the character of the background upon which they are placed—it is eminently suggestive of a lady's dress, her fan and bouquet of flowers being auxiliaries. We cannot speak too highly of the samples of the artistic talent employed upon this journal, and we have not a shadow of doubt of their being found useful by our subscribers."

HINTS FOR DECORATIVE WORK.

TAPESTRY PAINTING.

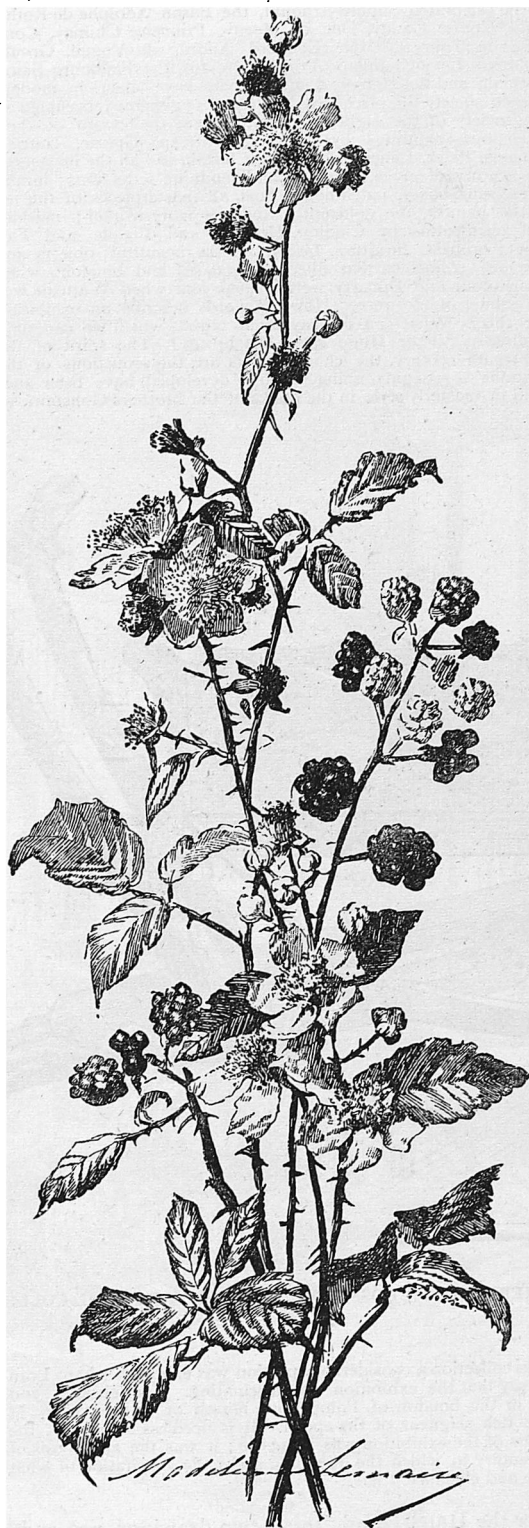
TAPESTRY painting is really a dyeing or scrubbing in of a liquid color into a textile, so that the material receives and absorbs the tint, which becomes part of the material. The dye is so strong that, when once dry, it cannot be removed, and even while wet is very troublesome to wash out. The materials necessary are canvas or other textiles for a background, paints or dyes, brushes, a frame or drawing board, easel, some charcoal or Indian ink, and saucers for mixing the colors in. The canvas is especially prepared with a ribbed surface. The thicker the canvas the more durable the painting, but a thick canvas will take more labor to paint, and more paint. Irish poplin, silk, and satin can be used instead of canvas, but are not recommended, from the difficulty of a good clear outline being made upon them, as the dye spreads upon thin materials. The colors or dyes are named after oil and water colors, but their tints are not quite the same. No white is used; the canvas is left uncolored for all high lights, and slightly tinted with flake white (oil color) after the rest of the painting is finished. The brushes used are hogs-hair tools, rather short and thick; they resemble those sold for stencilling or wax flower painting; from six to twelve are necessary; and they require washing in water after use. A good many shallow saucers are used, so that the necessary tints can be liquid and ready at one time.

Make a water-color sketch of the subject, or obtain a good copy, stretch the canvas on the frame and secure it with drawing pins so that it can be restretched if necessary. Make the frame of four thin slips of wood rather smaller than the canvas, and dove-tail them together. Sketch in the design with Indian ink or charcoal, or if this is too difficult, trace it upon paper, prick the paper and pounce the lines through on to the canvas, and then secure them with the Indian ink. A sable brush is necessary for marking in the outline.

The design thus made permanent, damp the material with a wet sponge or large brush, so as to saturate it without flooding it. The damping is necessary upon all materials, as in many textiles the color will not dye in without it, and in others the dye will cockle the dry threads. Should the material stretch when damped, secure it a second time with drawing pins to the frame; then commence to color. Leave every part of the picture that is to be white untouched, and brush in the lightest shades of all the colors first, scrubbing them well in. The colors dry fainter than they appear; therefore, though diluting them with water for the soft shades, do not make them as light as the tint to be matched. Scrub the color well in, and do not attempt to lessen the work by putting on a deep shade and lightening it with water, but commence with the lightest tint, apply that thoroughly, then scrub in the next shade over it and while it is still wet, and continue putting

in shades until the shadows are made, and all the gradations of surface indicated. As it is impossible to impart to a reader the exact tint each shade will produce, prepare upon a piece of spare canvas a kind of palette of color, that is, rub in every shade pure in one part, then make washes and put them one over the other in another part of the canvas; refer to this palette before putting on any color, and judge from it what the effect will be.

The color can only be removed while it is wet; it must then be sponged out and scrubbed well with a clean and dry brush. It is difficult to remove, and can never be got quite out. Mix the washes of color in the various saucers, clean the brushes in water from one before dipping them into another, and scrub in pure shades from the bottles with a quite clean brush. Having finished the painting, go over all the outlines with the sable brush, or a quill crowquill, and deepen them; also strengthen the features of a figure, and paint small details in—such as lines of drapery, stems of flowers, veins of leaves, etc.—and paint over the highest lights with white oil paint, which use sparingly.



DESIGN FOR A PANEL.

PUBLISHED FOR T. L. N., CHICAGO.

The coloring of a picture will, in some measure, depend upon the copy; but an artist will not use deep or bright tints over a large surface to the exclusion of all others. The safest colors to use are secondaries and tertiaries, with a few touches of bright pure shades. No beginner should attempt to paint an original design upon tapestry until he has thoroughly learned how to apply the color, what shades can be obtained from the dyes, and his own capabilities of distinguishing good coloring from bad. The art is in itself so simple that it is difficult to describe upon paper, as there is no other direction to be given than to take great care in rubbing the colors in sufficiently, in laying on shade after shade, and running them into each other, without attempting to lessen the labor by too much haste; in leaving all high lights unpainted, and in keeping the dyes clean and unmixed with other shades. Practice alone will teach these manipulations; and reference to good copies or lessons, the right combination of color.

MUSLIN PAINTING IN WATER COLORS.

Painting on muslin is used for ornamenting fans, screens, chair-backs, aprons, and dresses, and in imitation of the Chinese opaque painting on rice paper and other thin materials. The work is executed with water colors upon Swiss muslin, and is not difficult, but it requires to be done accurately, as the color escaping from the lines inclosing it cannot be taken out from so transparent a material without showing.

Select a good fine textured muslin, and if both sides are to be

Painted, as in a fire-screen, stretch it in an open frame made with strong wire. Trace the outline of the design upon cartridge paper, lay the frame down upon it, and carefully trace it on the muslin with an H B pencil. Should the design only require to be painted on one side of the muslin, pin the muslin out upon a board, trace the design through from underneath as before, then lay a clean sheet of white paper between the board and the painting, and fasten the muslin down securely with drawing pins. The muslin being ready, paint over all the design with a coat of Chinese white to render it opaque, mix the Chinese white with a few drops of water-color megilp, and work the mixture about upon the palette until it is free from lumps, and is not too liquid and is quite smooth; lay it carefully on with a sable brush, and see that it never runs beyond the outlines; leave the coat to dry when the muslin is stretched in a frame without touching, but when it is stretched on a board, unpin it from the board, and hold it stretched in the hands until it is nearly dry, when it may be returned to its proper position. The laying on of the white is the great secret in muslin painting, and can only be learned by practice; if it is too liquid it will run over the outline and spoil the work; if it is too dry, every brush mark will show; and if it is lumpy and full of spots, the rest of the painting will look coarse; and as no mistakes made in laying on the ground color can be altered by the succeeding work, it is extremely important that that should be well done. When the white is dry, paint in the design with ordinary water colors, mixing them with Chinese white if necessary, but keeping to their natural tones as far as possible. When copying a Chinese group of figures and flowers, mix white with all the colors, in order to attain the peculiar opaque look of those designs, but when painting an ordinary group of English flowers, color them naturally, and only use the white as a ground for fine stems and tendrils, and for the high lights of the painting. As the work is done upon a prepared surface, the shading and the coloring must be put on without much retouching or stippling, but just in broad masses; any movement that works up the white ground will destroy the tone of the color laid over it.

When both sides of the muslin are to be painted upon, a ground color of white is laid on upon both sides before any coloring is commenced, and then the rest of the work is proceeded with as described. For subjects, most of the numerous Chinese and Japanese designs are suitable, or the simple single flowers and groups of flowers painted upon Christmas cards.

PAINTING ON LEATHER.

Morocco is the leather generally used for painting on. Well moisten the skin and put it under a stamping machine, such as is used to stamp plush. Stamp upon it either raised mediæval figures, game, fruit, conventional flowers, or arabesques, and select clear and rather large patterns. The subjects should accord with the uses to which the object is to be put that is decorated; thus, in a dining-room, hunting scenes, games and fruit are admissible; in a drawing-room, figures, flowers, and arabesques; and in a library, medallions and conventional designs. The background of the subjects is next gilded or silvered. Use the best gold or silver leaf, and choose a good red gold color in preference to yellow gold; size the parts to be gilded with gilders' or parchment size, and when that is ready, press the gold leaf down on it in the ordinary manner. Gild the background only, and leave the pattern untouched. Leave the leather until the gilding is perfectly dry, and then paint the raised or pattern parts in oil colors. The grain of the leather makes a good surface. Use red sable brushes, and lay the color on, not in great masses, so as to produce a painty look, but work in the various shades lightly and soften them into the leather with a badger's brush, so as to allow of the leather taking its proper place as one of the shades. Use dark colors and reds mostly, and when painting flowers and fruit do not follow their natural coloring too closely, but conventionalize them. Put on only one coating of color, and leave the effect to the dark surface of the leather and the gilding, carrying these out and strengthening them with the coloring, but making that quite subservient. Paint the draperies upon figures in warm colors, and work the faces up in natural tints.

The leather already stamped and gilded can be bought at an upholsterer's, and when painted only requires glueing into its position with strong hot glue. A slight wood moulding put round its edges after it is glued will hide any raw appearance and will finish off the work satisfactorily. The moulding can be bought by the foot, and only requires to be strongly glued over the leather.

Correspondence.

THE "CORONATION" AGAIN.

SIR: Noticing in a recent number of your magazine certain remarks regarding the history and former ownership of the "Coronation" ascribed to Murillo, but attributed by you to Vandyck, I have thought that the following may interest yourself and readers. Richard W. Meade (not General Meade, his son) was for many years a resident of Cadiz, Spain, as American consul. He lived there during the Peninsular War, and, as you surmise, had many opportunities, which his great wealth permitted him to take advantage of, to purchase many very valuable paintings of the old masters. The "Coronation" was one of these, though in more peaceful times he had already collected a large number of pictures. On his return to his native country he made his residence in the city of Washington, and was the first, so far as I am informed, of American citizens who threw his gallery open to the public. His liberality was well known. Among other paintings that he gave away was a fine "Martha and Mary" belonging, if my memory serves me, to the Dutch school. This was given to the Rev. Mr. Lucas, S. J., of Saint Peter's Roman Catholic Church, where the painting is now. The same clergyman also received from Mr. Meade a fine "Saint Peter."

The "Coronation," when presented to the Visitation Convent, some time in 1820, was untouched, but shortly afterward, when Mr. Meade visited the convent, he was astonished to find that the figures of the Infant, St. John, and the hovering angels had been supplied with drapery. The sight drew from the genuine lover of true art the sorrowful exclamation, "O Sister, your mock modesty has ruined my picture!"

All of the pictures belonging to Mr. Meade had pedigrees, but after his death these papers were unfortunately destroyed by fire while deposited in the office of the late General James D. Graham, of the Engineer Corps of the Army, a son-in-law of Mr. Meade. In 1854 the gallery was dispersed by auction sale in Philadelphia, bringing from this fact but a moiety of the large amount expended by the collector. Whether by Vandyck or Murillo, the "Coronation" is a valuable painting, which I am glad to know, as a descendant of R. W. Meade, can be rescued from the (from an artist's point of view) mistaken zeal of the good Sisters.

A. J. D.

HAMMERED BRASS WORK.

MARIE H., Newark, N. J.—(1) The tools may be bought of Miss Densmore, 124 Fifth Avenue, of Montgomery & Co., 105 Fulton St., New York, or of Goodnow & Wightman, 176 Washington Street, Boston. They consist of a hammer, punches of various kinds and shapes, and a "tracer," as used by chasers

in metal, a piece or block of lead sufficiently thick to give sufficient resistance to the blows of the punch. Having procured a piece of sheet brass sufficiently large for whatever purpose it is designed, say a scone or a panel for a cabinet door, draw or transfer the design on thin sheet brass, then place it on the lead block, and begin with the tracer and hammer to mark the outline of the design, which must not be done too energetically at first, but gone over several times, until the pattern is sufficiently distinct. Then begin with a large and flat-pointed punch to hammer the brass away from the design, being careful not to hammer too hard, and make holes in the metal. By cautious working the design will gradually come into bold relief, the background being finally worked by smaller punches to a roughish groundwork, as in wood-carving. (2) After some experience in thin brass, thicker may be used, and the design made bolder by pushing it out from the reverse side. To do this the brass must be placed face down in a bed of prepared pitch, which, when hard, yields sufficiently to the blows of the punch. This work, however, is hardly suitable for lady amateurs.

ETCHING ON GLASS AND METAL.

F. A. F., Boston.—(1) Glass is etched by hydrofluoric acid gas or liquid hydrofluoric acid, i.e., solution of the gas in water. The former in contact with glass produces a rough surface, as on ground glass; while the latter ordinarily leaves the surface clear. The gas is prepared by mixing together finely-powdered fluorspar, calcium fluoride, three parts, and two parts of strong sulphuric acid, in a shallow leaden dish, and applying a very gentle heat. The plates to be etched may be placed over the dish. The operation should be conducted under a hood or in the open air, to avoid inhaling the pernicious fumes. The plates are prepared by coating them while warm with wax or paraffine, through which to the surface of the glass the design is cut with suitable graving. In preparing the liquid acid, the mixture of spar and oil of vitriol is placed in a leaden or platinum retort, which is heated, and the gas given off is conducted into a leaden bottle, partly filled with water, which absorbs it. In contact with the flesh, the acid produces stubborn sores. (2) The metals are usually etched with diluted nitric acid, or nitre and sulphuric acid, or sulphate of copper and salt, or hydrochloric acid and chlorate of potash.

EMBOSSSED GILDING FOR ILLUMINATING.

DOMINGO, Boston.—In the embellishment of manuscripts this is done with shell gold tempered with gum water; or the characters may be drawn with a milky solution of gum ammanum made in water, and gold leaf applied upon them when almost dry; they may again be sufficiently moistened for receiving the gold by breathing on them. Letters raised from the surface, if paper or parchment in the manner of embossed work, such as are seen on ancient manuscripts, may be formed either by friction on a proper body with a solid piece of gold, or by leaf gold. The former method is practised by tempering pulverizer's crystal with strong gum water, and with this paste forming the letters; when they are dry they are rubbed with a piece of solid gold as in polishing, and the letters will appear as if gilt with burnished gold. The letters are formed with an embossed figure, either of the separate letters or of whole words cut in steel, and each letter of these stamps when they are used is oiled evenly with a feather. Then fill these concave letters with the above paste, and strike the stamps in a perpendicular direction on the paper or vellum laid on sheets of soft paper. When the embossed letters are formed with leaf gold, the following or a similar composition must be used: Thicken beaten whites of eggs with as much vermilion as is necessary to give them the consistency of paste; use the stamps as before, and when the letters are dry moisten them by a small pencil with strong gum water, and when this is almost dry cover the letters with leaf gold, pressing it close to every part of them with cotton-wool; when dry, burnish.

THE CHARVET COLLECTION OF GLASS.

INQUIRER, New York.—(1) We have received the following reply from our Paris correspondent to your inquiry, which we referred to him, as to the actual price paid for the Charvet collection of antique glass, presented to the Metropolitan Museum of Art: "So far as I can find out the price paid to Charvet for his collection, about which you asked me, was 75,000f." (2) The Becherel sale in Paris began Nov. 26th ult.

HINTS TO A NOVICE IN WATER COLORS.

W., Fort Laramie.—(1) In water-color painting, it opaque colors are used, transparent washes cannot be put on over the opaque with satisfactory effect. If transparent washes are used, they should be put on first. (2) To soften the edges of a tint when dry, simply take a brush full of water and moisten the edge; it may then be blended with ease. (3) Papier maché plaques are not desirable for water colors, though they are sometimes used for that purpose. It would be well to lay on a coating of Chinese white before painting. The papier maché plaques are much better adapted to painting in oil colors, but even then they should be prepared, before painting, with a thick coating of light gray, warm in tone, which should be scraped down and oiled out before proceeding to lay in the color. (4) To prevent colors from peeling off, mix them with a little black or white; this gives body to them. Such colors were never intended to be used alone.

CRAYON PORTRAITURE.

SIR: Will you describe more fully than in June, 1883, the process of crayon portraiture? I wish to know how to stipple and hatch, and how the flesh texture is made to look as if brought up to small black points. PORTRAITURE, N. Y.

ANSWER.—Stippling, in crayon drawing, is an old-fashioned process which is not used by modern artists, and consists merely of working in a series of little dots made by a sharp-pointed crayon. In modern crayon drawings the appearance of small black points in the texture is produced by the rough surface of the paper which is used. The papers "Ingres" and "Michelet" are excellent for this purpose. The "eggshell paper" also has a texture which gives very much the appearance mentioned. "Hatching" is merely the crossing and re-crossing of lines in different directions, used for shading, principally in pen-and-ink and pencil drawings, though this method is sometimes applied to crayon, especially when drawings are made for reproduction, as then the stump cannot be used. There are no more explicit directions possible than have been already given; practice and experience alone can supply the rest.

SUNDRY QUERIES ANSWERED.

A. S., Napa City, Cal.—Pastel paintings are not fixed; it is not considered necessary, as such pictures should be framed immediately.

MAHL-STICK, Toledo.—(1) Gilded canvas, so far as we can learn, is not sold by American artist-material dealers. The gilding in decoration is generally done after the design has

been painted on the canvas. (2) Nelson's gelatine, used to remove greasiness of material to be painted on—such as terra-cotta—may be had at photographers' supply houses. (3) Roberson's medium for oil colors is sold by most dealers in artists' materials. So also is Siccatis de Courtrai, which is a drier for oil colors.

J. C. H., Sandy Ridge, Pa.—Tools for modelling in clay can be procured at Ulrich's, Fourth Avenue and Twelfth Street, New York. The cost is regulated by the quality and quantity of the tools bought. The best way is to send for a price-list, and select what you need.

J. M. C., Utica, N. Y.—Charles Volkmar has rendered it unnecessary for persons seeking instruction to make the several hours' weary journey to his pottery in Tremont. He leaves the pottery in charge of an assistant, and has opened a studio at 145 West Fifty-fifth Street, where he gives lessons in "Limoges" or underglaze pottery decoration.

PIERRETTE, Madison Ave.—We can hardly meet your request better than by giving the accompanying illustration



LOUIS QUINZE FANCY COSTUMES.

PUBLISHED FOR PIERRETTE, MADISON AVENUE.

from Adolphe Jullien's "Histoire du Costume au Théâtre," a pen drawing by Boquet of a pas de deux danced in the latter part of the reign of Louis XV.

New Publications.

LONGFELLOW'S "MICHAEL ANGELO."

MICHAEL ANGELO. By Henry Wadsworth Longfellow. Boston: Houghton, Mifflin & Co.—We do not feel called upon to criticise Longfellow's posthumous dramatic poem, nor to point out how curious and how one-sided was the appreciation of the great masters of painting, which formed part of that Boston culture of the last generation, of which we are still occasionally reminded by the publication of books like the present. But this is illustrated by several young artists who have caught the spirit, not exactly of the book, but, in some degree, of the great man with whom it deals, or, at the least, of his country and time. It is usual, in the case of costly illustrated books, for the pictures to overshadow the text in appearance, and it is, generally speaking, an argument against this class of books that they do so, but it is an argument that does not hold good in this instance, for here the pictures will bear looking at oftener than the text will bear reading. We must not be taken as even hinting that Longfellow's reputation as a poet is not well founded. Therefore, what we have said about these illustrations is very high praise.

Walter Shirlaw's hand is the strongest concerned in them, and his compositions are such as his friends will be glad to see. They are full of splendid vitality and of a passion which is quite Italian in its warmth and force. His full-page drawing of Cellini at the furnace is one of the best things, in this line, that he has done. The energetic figure of the master, thrown against a background of gloom and luminous smoke, is extremely well conceived. The bold foreshortening of his arms, and the indications of muscular action in those of the accompanying figures, show that he has lost nothing of his old skill nor of his delight in conquering difficulties. His death-bed of Vittoria Colonna is quite different in feeling and composition, yet quite as good. Here the passion is that of grief, but it is expressed none the less intensely. In the drawing of Vittoria and Julia Gonzaga on the castle terrace, he gives us simply two beautiful women under an Italian sky. It is a poem of life.

Frank D. Millet shows imagination in some of his drawings, though, compared with Mr. Shirlaw's, they are tame and wooden, and compared with Mr. Millet's own work in oils, incorrect and ungraceful. Still, his sketch of the meeting of Michael Angelo, Vittoria Colonna, and others in the chapel of San Silvestro is impressive, and, after awhile, becomes pleasing to the eye. There are two good drawings by Hovenden and two or three views by Mr. Turner.

The half titles and other ornamental work have been done by an artist who has as completely identified himself with the decorative designers of the Renaissance as it is possible for an American who has never been in Italy to do. Few who have been there could do anything like S. L. Smith's beautiful design for

the finis. The portraits in the illustrations are all from authentic sources. That of Michael Angelo, which forms the frontispiece, is a masterly piece of wood-engraving by Kruehl.

AMERICAN ETCHINGS.

ORIGINAL ETCHINGS BY AMERICAN ARTISTS. New York: Cassell & Co.—Here is a new thing under the sun—a book of original etchings by Americans, with introduction and critical and biographical notices by one who thoroughly understands the subject—S. R. Koehler. Some pragmatical people have objected that the editor and seven or eight of the twenty artists were not born here, and, therefore, are not Americans; but we rather hold that whoever lives here and wishes to be known as an American is an American.

The best of these etchings is by the most recently Americanized of the etchers, Mr. Gauguin. It is done from his painting of the "Violin Player." The subject is that of a man seated on his trunk in a bare room and "driving dull care away" with the strains of his fiddle. There is little to find fault with in this etch-

ing, save the heaviness of the hand and arm that hold the bow and which arm, by the way, is the left, the etching not having been reversed. The touch is light, delicate, spiritual. The composition is simple as can be, but because of the clever pose and the fine management of light and shade and local color it is rich enough to be very interesting. It is an etching of the sort that connoisseurs become attached to.

Mr. Dielman, another foreign-born American, has produced the etching which will be most liked by those who are not connoisseurs. It represents two New York street Arabs engaged in a game of "morra" or knuckle-bone. We know of an undoubtedly American artist who has, all his life, been painting this kind of subject, but it is not too much to say that Mr. Dielman leaves him many miles in the rear. Mr. Dielman's etching is as finished as a steel-engraving, and might, at first sight, be taken for one. He uses his needle and his acid bath in a strictly legitimate manner, but, although the results which he obtains are excellent, they are not those which are best suited to etching. In this matter we quarrel with Mr. Koehler for making little of the difference between pure etching, like that of Mr. Gauguin, and etching which partakes of the character of another art, like Mr. Dielman's or Mrs. M. N. Moran's. The latter is a fine twilight study, apparently done in the manner of Turner's "Liber Studiorum" plates, that is, mainly in mezzotint. On the other hand, these three plates mark the extremes of technique which it is allowable to bring together under the general name of etching, and their presence in the volume would, for that reason, be desirable, even if they were not, in themselves, all three of them, charming.

A very good etching is Mr. Pennell's "Ponte Vecchio," the old bridge on the Arno ridden by quaint old houses. Better, if anything, is Mr. Platt's view on the Thames, with canal boats in the foreground. It was bold to compete with Mr. Haden in his own domain, but Mr. Platt has come out of the contest fairly successful. We have often wondered whether it is not some fatality in the initial letter which they have in common that has made three of our best young etchers take to the water like young ducks. We have just mentioned Mr. Pennell and Mr. Platt. Here is also Mr. Parrish, with, as usual, a watery subject, "Gloucester Harbor," from the picture by William M. Hunt. It is very well done. Space fails us in which to speak of Mr. Farrar's November landscape, Mr. Wood's humorous etching of a sick negro wrapped up in his bed-quilt measuring out his dose of medicine, Mr. Cole's landscape and cattle, Mr. Coleman's Venetian scene, and other excellent works included in this volume. Mr. Koehler's remarks on the several etchings are judicious and instructive.

JAPANESE LIFE AND ART.

THE WONDERFUL CITY OF TOKIO. THE BEAR WORSHIPPERS OF YEZO. By Edward Greey. Boston: Lee & Shepard.—Tokio, the new official name of Yedo, means the same as Kioto, eastern capital, the order of the syllables being reversed. Kioto is now called Saikio or western capital. Edward Greey has spent much time in Tokio and elsewhere in Japan; and being able to speak and write the language, and being free from the supercilious snobbery of most English-speaking travellers in the East, he has been enabled by the extent of his observations to write an account of the present Japanese metropolis, which is as instructive even to the adult reader as it is enter-